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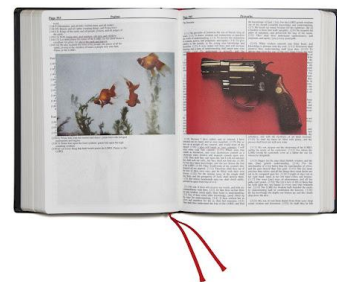
Knowledge and Understanding Skills: 20%

Guidance specific to task (from the brief):

Your evaluation should show clear understanding of the history, function, practical development and production of the photobook through a range of critically understood examples. The analysis of these will highlight the functions and strategies employed by the photographer and your interpretation of their communication of meaning through the publication.

Using examples (3 max), explore your understanding of the history, function and practical development of the photobook. Your analysis should highlight the strategies used by the artist/photographer to communicate their message. Include visuals (500 – 1000 words)

Some artists I looked into are Adam Broomberg's book Holy bible I came across this book on a trip to the library and as soon as I opened the book I was intrigued. The book itself was a real bible down to the paper used however while flicking through the book you could see some text was underlined other pieces had imagery to follow what the text was portraying. I found this photobook to be really powerful I think it made a lasting



impression on me because the theme is so clear and Broomberg didn't shy away from what he was expressing he full heartedly went with the theme even if this did cause him major backlash from the media. I thought it was an amazing example of how a photobook can be contained. I feel as though this is an amazing example of how a photobook can lose context without the right materials, going through the book it's the same as flicking through an actual bible and the idea of Broomberg using red ink to underline the text gives the viewer the idea of anger, blood frustration forcing the viewer to come face to face with what the text says.

Another artist I looked into was Peep Show by Vicky Wetherill; I found this photobook to be really uncomfortable these full spread images on A4 paper with these images that are just allowing you to peep into somewhere you shouldn't be the whole time looking through the book I felt slightly uncomfortable. The idea of the full page spread forces you to look at this peep show forcing the viewer into the mind of what these people are thinking but also seeing during these actions. A peep show is already an uncomfortable place for me however, to some people it's a secret life and this is portrayed throughout. While looking through the book it feels as though it's something you shouldn't be doing like looking through someone's window, I think the full page spread forces you into this reality. I also found that the front cover was a cushion material like you could imagine the seats to be at a peep show I thought this was a real clever addition to this photobook.



I also looked on a website called Morel Books on this website I found a book by Johny Pitts it's called Afropean: A journal. This book is about life and a Black male; this book took 20 years to make. This book documents life through catastrophic life events like 9/11, the Iran War and financial crisis's all over the world for example Brexit. The book itself has a collage on the front of the page it's a very busy front cover. I liked this addition as the book is filled with so much History, so I feel the front cover represents that. One thing that also stood out to me was the layering of images over text and the full-page spread's this book gave me a lot of inspiration.



Guidance specific to task (from the brief):

Your research report should critically analyse the theories and concepts explored in your photobook, as well as the techniques it employs. Focus on developing a reasoned and informed debate rather than simply describing the work. Your analysis should lead to clear, valid conclusions, considering the form of the book, the reading experience it creates.

Avoiding description, critically analyse the theme/ context you explore within your photobook. Your critical analysis should demonstrate your cognitive and intellectual skills in how you have understood the subject and made work as a response to it. Consider how the form of your book communicates meaning in relation to the subject of exploration. (500 -1000 words)

The photobook I created explores grief not just as an emotional response to losing someone but also looks at grief as an ongoing process shaped by memory and absence. In my book I don't attempt to define or resolve grief my work considers how grief manifests through fragments of a life that is present to me by what has been left behind which is my family archive.

The sequence of my book shows a gradual change from presence to absence. As the viewer moves through my book my uncle becomes increasingly distant until only his domestic spaces remain. His house resides as a residual space of memory no longer a house of function a container of memory. My book creates a space where absence is made visible through what is no longer there. The transition through the book suggests unresolved grief, you come on a journey with me, a journey to lay out my uncle while highlighting the fragments of grief flowing through my book.

The scale of the book is a deliberate decision that shapes the viewing experience. By creating a smaller book, the work requests an intimate engagement forcing the viewer to slow down and encouraging close attention. This creates an intimacy with the viewer and the book reflecting on the often-private nature of grief placing the experience as something quite yet thoughtful.

My material choices also reinforce the concept of my project. The use of matte card for my cover avoids the reflective qualities of gloss paper allowing the image to retain a sense of depth and texture. The flower itself operates as a personal and symbolic piece referencing remembrance but also drawing attention to the archive used to create the book. The title being Forget Me Not emerges not only as a narrative but as a direct connection to my experience.

My choice to hand bind my book creates a parallel between the hard work put into binding and the emotional weight of grief. Each stitch created it becomes a physical trace of time and effort creating a parallel, suggesting that grief itself is something endured overtime. The use of black thread furthers this association referencing mourning rituals.

Including interactive elements withing my book further complicated the relationship between the viewer and the subject. This is created by allowing the viewer to physically uncover some hidden material for example cards, letters things that connect the viewer to my uncle's life. The act of unveiling mirrors the process of engaging with memory, unveiling an often-incomplete narrative allowing the viewer to reflect on their own memories.

Overall, my photobook uses things like form, material and sequencing to move past description, instead showing that grief is experienced through absence, interaction and the physicality of my book. Showing that the meaning may not be fixed to each individual image but emerges through the viewer's navigation of the work altogether. The book becomes a context, if an individual image was taken out the context would not reside the same way it does as a book format the book becomes a whole piece.

Practical Skills: 40%

Guidance specific to task (from the brief):

Present your book professionally, carefully considering how you deploy methods, technical processes. Your methods should synthesize the form of your book and the context/meaning of your subject. Your book should demonstrate proficiency, selection in editing and flair. The decisions you make should be as product of significant research into book production and design. Within your evaluation, ensure to provide examples of book dummies to show the developments in your practical

processes. These decisions should be as product of significant book design planning including alternative idea generation.

Evaluate the methods and technical processes you have employed in the making of this body of practice. Explain your process for making your book, consider how editing/ design/ typography and format speak to the subject matter you have explored. Provide examples of the book dummies you have created over the past semester to show developments in your practical processes. (800 – 1500 words)



Making my book has been a personally really challenging piece emotionally and technically. I created many different editions of my book as I wanted to get it spot on. I initially started by looking into book covers as I wanted the first thing you see of my book to reflect on my project so to me the most important thing was finding a cover. I researched many different books on a website called Artzy, some front covers of these books are bold! Some have no text others have text in photos, some have the title very plainly written on the book itself for example Marvin E Newman's book Broadway this cover for this particular book is an image with just his name on the bottom of the book this I feel captured and spoke about the book in so many ways. Inside the book its covered with busy

colourful imagery so having a book cover like the one chosen I feel really speaks on the work itself, i took this into consideration while creating a front cover.

After looking through my old family archive, I came across a card that has a flower on it a Forget Me Not and on the card, it has this phrase stitched into the card itself. I decided this had to be my front cover the material all the way down to the background I knew it had to be this card so for all my iterations it has stayed with that. The front cover was a card kept by my auntie for nearly 80 years; the interactions they had with this card was on my mind the whole time while creating this front cover. The text and title itself I feel lends itself towards my book, it's a very old style of writing all the way down to how the T's are written, I felt as though I wanted the book to symbolise the time frame from when he was born and what kind of cards he would have interacted with when he was younger. I wanted the front cover to hold the thought of memories because that is the hardest part of grief holding onto the memories you had together.

I created around 8 different versions of my book some of them containing different images some containing the same images in different places it was all about figuring out the sequence of the images. My different iterations were all blinded by hand I practiced this for months with thick thread on all my iterations. The ticker thread was easy to work with however it created a mass amount of thread on the side of my book,

it also made the side bulge. I wanted my book to be hand bound due to the theme, I wanted the binding to symbolise the binding my uncle had throughout my life and how he held my family together nothing was too much for him, I felt as though it would be an injustice towards my book for it to be bound another way.

Inside my book there are dividers between each chapter, these dividers are scans of a photo album from my archive that my uncle Billy collected. In this book there are empty pages with stains from where photos have been removed. I decided to scan these in as it gave me the thought of a memory that's no longer there the idea of this person

whose physical self isn't here but this emotional residue of him will always be with me.



I decided to layer up images on cards and letters my uncle received while he was alive. Within these letters are signs of grief one letter was a letter received when his sister passed away and when a family member died in the war. decided to layer these with images of him as you flick through my book, he gets older until eventually he's no longer there. I decided to layer images of him over these to show the person who received these letters. I chose the cards because I wanted the viewer to think of him when he

received these cards, the life he had the feelings I am feeling of grief. I wanted the viewer to make connections to their own personal grief alongside my own I want them to make connections with their own feelings towards mine.

I feel there are a couple of things I could improve on for next time one being my binding and cutting of my book. The cutting was good however I should have cut my book after binding it as this would have avoided the one short chapter. The binding overall was good I think using a smaller thread really improved the quality of the book. Reflecting on my work has helped me with my transferable skills when I have left higher education.

Overall, I think this book/project has unleashed a new creativity within myself thinking how people would interact with my book forced me to step outside my comfort zone and push myself to think as the viewer throughout the whole creative process. My book allows the viewer to make connections within the book flicking through each page you get the sense of so many different emotions while in the end you're being left with the feeling of mourning someone and mourning their physical self while having the

constant reminder of who they were and how much of an impact was made by this person through my life.

Transferable Skills for Life and Professional Practice 10%

Guidance specific to task (from the brief):

Your photobook should meet industry standards in design, development, and production. Plan your workflow according to your chosen publication method to ensure timely completion. Active participation in sessions is essential for sharing your work, engaging in discussions, and demonstrating both employability skills and a strong grasp of the module content. Your evaluation should reflect on your learning throughout the process and highlight the transferable skills you have developed.

Evaluate what you have learnt throughout the process of making your photobook. Pay particular attention to the transferable skills you have developed. (500-1000 words)

This project as a whole has been Informative and pushed me as an artist to think in ways I haven't before. During each session getting to look at other practitioners work and seeing their developments has helped me with mine. When we were split to smaller tutorial groups I always stayed after my group to investigate other practitioner's work seeing their specific ways of working inspired me through-out my project.

One main skill I developed throughout this process is extending my ability to critically edit a mass amount of work. The archive I was presented with was endless, having to create a small edit of my archive was a challenging process. I found that I had to continue to edit my archive till the last second of my book creation.

Going to places like the library to investigate photobooks and seeing how each person interacts with a photo book intrigued me. This allowed me to study each interaction; the idea of how the viewer would interact with my book was really important to me. I wanted the viewer to go through my journey with me and watching people interact with different book in different ways always helped me. This showed me that for my future practice the viewer should always be centre thought surrounded by the context and composition.

I have furthered my development throughout this project by working with software I haven't worked with before like InDesign which was a struggle at first but once I created my many iterations it was such a useful tool. Learning to use a different type of software is always essential to a growing practitioner. Learning to use InDesign allows me to further my skills as well as opening a whole new world while creating books.

Time management and organisational skills were also further developed throughout this project. Creating multiple iterations of my book alongside testing material and refining ideas forced me to keep up with good time management and organisational skills as without either I would have very quickly become overwhelmed with what was expected within my book. This has improved my ability to work independently while also allowing me to create good time management which is essential for future professional projects.

Overall, this project has allowed me to expand my understanding of photography as a medium, extending photography beyond image making. The skills I developed focus mainly on editing, critical reflection, material processes and awareness for the viewer-these are all skills that are highly transferable and will form future work for me. The experience itself has pushed me to think critically and forced me to work

outside my comfort zone. Encouraged me to take greater creative risks when making work and approach my practise with a stronger sense of intention and purpose.

